Thomas Dunn, Artistic Director

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## THOMAS DUNN, *artistic director*

Whether unleashing a pack of beagles onstage at Carnegie Hall for Leopold Mozart's Hunting Symphony or creating his own performing editions, conductor Thomas Dunn brings a uniquely personal artistic statement to every musical endeavor.

Mr. Dunn began his career as an organist, holding positions in Baltimore, Philadelphia, and at New York's Church of the Incarnation. In 1959, he was appointed Music Director of the Cantata Singers of New York, successfully revising the predominantly Baroque repertoire to include nineteenth century and contemporary works, and the same year founded the Festival Orchestra of New York. Audiences and critics particularly took note of four different versions of Handel's Messiah and of a series of Bach concerts in which the young conductor recreated the balance of vocal and instrumental forces of Bach's time.

Impressed with his growing reputation, Boston's Handel & Haydn Society engaged Dunn as their Artistic Director, a position he has retained for almost two decades. Under his guidance, the Society has become a fully professional organization with a broad and varied repertoire. Maestro Dunn also redesigned the season to include dance, theater, and some of America's brightest young talent, turning a reactionary institution into a forward-looking and dynamic organization.

Among Mr. Dunn's other activities are nationwide appearances as a guest conductor, as well as numerous recordings on Decca, RCA, and Advent Cassette labels. He has also taught at many prestigious colleges and universities, including Westminster Choir College, Union Theological Seminary, Peabody Conservatory, Ithaca College, and the University of Pennsylvania. Currently, he teaches conducting and is the head of choral activities at Boston University.

A native of Aberdeen, South Dakota, Mr. Dunn received a performer's certificate from Peabody Conservatory of Music, a bachelor of science degree from Johns Hopkins University, and a master's degree from Harvard University. As a Fulbright scholar in Amsterdam, Mr. Dunn was the first American to be awarded the Diploma in orchestral conducting from the Amsterdam Conservatorium, the Netherlands' highest award in music. Mr. Dunn has served as Editor-in-Chief for E.C. Schirmer and as a consultant for the choral panel of the National Endowment for the Arts. Recently Maestro Dunn was awarded an honorary Doctor of Music degree from Providence College.

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# Handel & Haydn Society

171st Season 1985-1986
Thomas Dunn, Artistic Director
Symphony Hall, Boston
Wednesday, December 4, 1985 at 8:00 pm
Thursday, December 5, 1985 at 8:00 pm
Friday, December 6, 1985 at 8:00 pm

Susan Belling, *Soprano*
Shirley Love, *Mezzo-Soprano*
David Gordon, *Tenor*
Kevin McMillan, *Baritone*

Tom Hall, *Conductor*

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## Messiah

After the version of Covent Garden 1753

PART THE FIRST

**God's Plan to Redeem Mankind**
The Promise
The Realization

INTERMISSION

PART THE SECOND

**The Redemption**
The Suffering
The Victory
The Spread of the Good News
Man's Defeat in Opposing It

INTERMISSION

PART THE THIRD

**Thanksgiving for the Defeat of Death**

*The Handel and Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.*

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# Word-Book

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## Part the First

### Sinfony

*Accompagnato (tenor)* Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God. *(Isaiah 40, 1-3)*

*Aria (tenor)* Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain: *(Isaiah 40,4)*

*Chorus* And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. *(Isaiah 40,5)*

*Accompagnato (bass)* Thus saith the Lord of hosts, Yet once a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts. *(Haggai 2,6-7; Malachi 3,1)*

*Aria (alto)* But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire. *(Malachi 3,2)*

*Chorus* And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. *(Malachi 3,3)*

*Recitativo (alto)* Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US. *(Isaiah 7,14; Matthew 1,23)*

*Aria (alto) with Chorus* O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. *(Isaiah 40,9; 60,1)*

*Accompagnato (bass)* For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *(Isaiah 9,2-3)*

*Aria (bass)* The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. *(Isaiah 9,2)*

*Chorus* For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. *(Isaiah 9,6)*

**Pifa**

*Recitativo (soprano)* There were shepherds abiding in the field, keeping watch over their flock by night. *(Luke 2,8)*

*Accompagnato (soprano)* And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. *(Luke 2,9)*

*Recitativo (soprano)* And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. *(Luke 2,10-11)*

*Accompagnato (soprano)* And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying, *(Luke 2,13)*

*Chorus* Glory to God in the highest, and peace on earth, good will towards men. *(Luke 2,14)*

*Aria (soprano)* Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen. *(Zechariah 9,9-10)*

*Recitativo (alto)* Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *(Isaiah 35,5-6)*

*Duetto (soprano and alto)* He shall feed his flock like a sheperd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls. *(Isaiah 40,11; Matthew 11,28)*

*Chorus* His yoke is easy, and his burthen is light. *(Matthew 11,30)*

## Part the Second

*Chorus* Behold the Lamb of God, that takest away the sin of the world. *(John 1,29)*

*Aria (alto)* He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. *(Isaiah 53,3; 50,6)*

*Chorus* Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. *(Isaiah 52,4-5)*

*Chorus* And with his stripes we are healed. *(Isaiah 53,5)*

*Chorus* All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on the iniquity of us all. *(Isaiah 53,6)*

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*Accompagnato (tenor)* All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying: *(Psalm 12,7)*

*Chorus* He trusted in God that he would deliver him; let him deliver him, if he delight in him. *(Psalm 12,8)*

*Accompagnato (tenor)* Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him. *(Psalm 69,21)*

*Arioso (tenor)* Behold, and see if there be any sorrow like unto his sorrow. *(Lamentations 1,12)*

*Accompagnato (soprano)* He was cut off out of the land of the living: for the transgression of thy people was he stricken. *(Isaiah 53,8)*

*Aria (soprano)* But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption. *(Psalm 16,10)*

*Chorus* Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory. *(Psalm 25,7-10)*

*Recitativo (tenor)* Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee? *(Hebrews 1,5)*

*Chorus* Let all the angels of God worship him. *(Hebrews 1,6)*

*Aria (alto)* Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them. *(Psalm 68,18)*

*Chorus* The Lord gave the word; great was the company of the preachers. *(Psalm 68,11)*

*Aria (alto)* How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! *(Romans 10,15)*

*Chorus* Their sound is gone out into all lands, and their words unto the ends of the world. *(Romans 10,18)*

*Aria (bass)* Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and their rulers take counsel together against the Lord, and against his Annointed. *(Psalm 2,1-2)*

*Chorus* Let us break his bonds asunder, and cast away their yokes from us. *(Psalm 2,3)*

*Recitativo (tenor)* He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. *(Psalm 2,4)*

*Aria (tenor)* Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. *(Psalm 2,9)*

*Chorus* Hallelujah: for the Lord God omnipotent reigneth. Thy kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS. *(Revelations 19,6; 11,15,; 19,16)*

## Part the Third

*Aria (soprano)* I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. *(Job 19,25-26; 1 Corinthians 15,20)*

*Chorus* Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. *(1 Corinthians 15,21,22)*

*Accomagnato (bass)* Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. *(1 Corinthians 15,51-52)*

*Aria (bass)* The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. *(1 Corinthians 15,52-54)*

*Recitativo (alto)* Then shall be brought to pass the saying that is written, Death is swallowed up in victory. *(1 Corinthians 15,54)*

*Duetto (alto and tenor)* O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. *(1 Corinthians 15, 55-57)*

*Chorus* But thanks be to God, who giveth us the victory through our Lord Jesus Christ. *(1 Corinthians 15, 55-57)*

*Aria (alto)* If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us. *(Romans 8,31, 33-34)*

*Chorus* Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. *(Revelations 5,12-13)*

*Chorus* Amen.

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# Soloists

**SUSAN BELLING,** *soprano*
Susan Belling has distinguished herself as an inspired and vibrant soprano. From the cantatas, passions, and oratorios of Bach and Handel to the operas of Mozart and the chamber music of contemporary composers, Ms. Belling's versatility and virtuosity have been widely recognised. She has performed with the opera companies of New York, Santa Fe, San Francisco and Miami, and appeared in concert with the symphony orchestras of Detroit, Los Angeles, and Buffalo. Ms. Belling has performed and recorded world premieres by Lukas Foss, Luigi Dallapiccola and Stanley Silverman, and has recorded Stravinsky's MAVRA with the composer conducting.

**DAVID GORDON,** *tenor*
David Gordon's enviable career embraces every area of operatic, concert and chamber music. During the 85-86 season, he will appear on four continents with engagements in Tokyo, Buenos Aires, Stuttgart and Toronto. A specialist in the music of J.S. Bach, Mr. Gordon is especially known for his performances of the Evangelist roles in the Bach Passions. With a repertoire spanning eight languages and nearly eight centuries, Mr. Gordon is a popular recitalist and guest artist, performing with chamber ensembles around the nation. He has recorded Elizabethan music for the Delos and Musical Heritage labels, contemporary music for Nonesuch, and may be heard as a soloist on the Telarc recording of the Beethoven CHORAL FANTASY with Seiji Ozawa and the Boston Symphony.

**SHIRLEY LOVE,** *mezzo-soprano*
As a soloist with the Boston, Cincinnati, Detroit and Indianapolis Symphonies, Ms. Love has given accalimed interpretations of the great oratorios and choral works of Bach, Beethoven, Handel, Mahler and Mozart. She has performed with all the major summer festivals from Ravinnia and Tanglewood to Lincoln Center's 'Basically Bach'. A founding member of the Metropolitan Opera Madrigal Singers, Ms. Love has recorded with this group for Advent ("Sing We at Pleasure" and "Simple Gifts") and on a special album for the Metropolitan Opera Guild ("Welcome Every Guest"). Ms. Love has appeared in every major opera house in Germany, Italy, France and Japan, and in operatic and musical comedy engagements throughout the USA.

**KEVIN McMILLAN,** *baritone*
A native of Canada, baritone Kevin McMillan was second prize-winner in both the Oratorio Society of New York competition, and the D'Angelo Young Artists' Competition in 1984. He came to the United States in 1983 as a scholarship student at the Juilliard School where his teachers were Daniel Ferro and Marshall Williamson. He is the current recipient of the Phyllis Joan Hoyland Award at Juilliard. The recipient of several grants from the Canada and Ontario arts councils, Mr. McMillan studied at the Britten-Pears School at Aldeburgh, England, where he came under the tutelage of Sir Peter Pears and Elisabeth Schwarzkopf. Mr. McMillan was recently heard at Alice Tully Hall performing LES NUITS D'ETE of Berlioz with the Juilliard Chamber Orchestra.

# "HALLELUJAH"

## by Joseph Dyer

Surely one of the most peculiar customs in the concert hall—next to applause—is the practice of standing for the singing of the "Hallelujah" chorus at the end of Part II of Messiah. Most of those who at first resist eventually join their neighbors in this little-understood ceremony, which apparently began to take hold even during Handel's lifetime. The composer's reaction to the development has not been recorded, but Handel was never one to dissuade his patrons from indulging themselves, however novel the manner in which they did so.

First-hand information about so unusual a response to a piece of music is surprisingly rare. The Scottish poet and philosopher James Beattie reported the following anecdote about the first London performance of Messiah in 1743:

> When Handel's "Messiah" was first performed, the audience was exceedingly struck and affected by the music in general; but when the chorus struck up, "For the Lord God Omnipotent reigneth," they were so transported, that they all, together with the king (who happened to be present), started up, and remained standing till the chorus ended: and hence it became the fashion in England for the audience to stand while that part of the music is performing.

Beattie wrote this in 1780 concerning an event which took place while he was a boy of seven years still living in Scotland, yet it is the closest thing we have to a contemporary report. It is allegedly based on the recollections of Lord Kinnoull, an admirer of Handel who was present at the auspicious London premiere.

If indeed King George II, inspired by the grandeur the "Hallelujah" chorus, rose from his seat, no loyal subject could remain in his. Irreverent wags have nonetheless attributed this spontaneous royal gesture to an attack of gout, an sudden urge to use the WC, or some other discomfiture. Ought we not concede the possibility, however, that the much maligned Hanoverian could at time be genuinely stirred by Handel's music?

An anonymous letter in The Gospel Magazine of 1775 seems to take the custom of standing for granted. The author of the letter disapproved of the oratorio and "esteemed it wrong to go to Messiah at the play-house." He recounted the experience of "a certain lady of fashion...of no sort of real seriousness" who was present for a performance of Messiah in a theater, the place Handel usually presented his oratorios—including Messiah—during his lifetime. When the audience stood for the "Hallelujah," this lady relfected on the text being sung and "trembled from head to foot, at the thought of its being possible for people to make those solemn and awful words a subject-matter for public diversion at a play-house." The uneasy balance between entertainment and devotion, which disturbed the writer of this letter, has continued to complicate evaluations of Handel's oratorios in general and Messiah in particular for nearly two and a half centuries.

In Britain observance of the standing ritual seems to have been considered the litmus test of Handelianism. When Joseph Haydn visited England in 1791, he was enormously impressed by the music of Handel as the English performed it on festival occasions. He attended a concert in Oxford at which the "Hallelujah" chorus was sung. A participant in the concert, the celebrated diva Madame Gertrud Elisabeth Mara, refused to stand with the rest of the assembly. In his journal Haydn noted that she was hissed by the audience for this impudent display of irreverence.

This British custom was observed in the American colonies as well. Excerpts from Messiah were heard on these shores as early as 1770, and whenever the services of a choir could be enlisted, the "Hallelujah" chorus formed the piece de resistance of any Messiah concert. We may assume that in 1773, when the choir of King's Chapel in Boston performed the "Grand Chorus in Mr. Handel's oratorio of the Messiah," the dutiful listeners paid their respects both to the music and to the deity. Just in case the proper post-revolutionary Bostonian had forgotten the niceties of Messiah deportment, the Boston Gazette of January 15, 1787 recommended that:

> At the performance of this Divine Chorus, called by way of eminence the Thunder Chorus, it is usual for the whole audience to rise from their seats, and be upon their feet the whole time of the Chorus, in testimony of the humble adoration of the Supreme Governor of the Universe, our great and universal Parent, and in honor of our blessed Redeemer.

No other work or portion thereof has been so honored. When the Handel & Haydn Society tried to initiate a similar practice for the singing of the chorus "Unfold, Ye Portals Everlasting" from Gounod's Redemption, the attempt failed and the Society was criticized for its presumption in attempting to attach so honored a custom to a work of such inferior merit. Never was this tried again, and the custom of standing for the "Hallelujah" chorus remains as unique as it is inexplicable.

## Orchestra

**Oboe**
Peggy Pearson
Barbara Knapp
James Bulger
Andrea Bonsignore

**Bassoon**
George Sakakeeny
Isabelle Plaster

**Contrabassoon**
Judith Bedford

**Trumpet**
John Schnell
Randell Croley

**Timpani**
Braham Dembar

**Harpsichord**
William Gray

**Organ**
John Finney

**Violin**
Valeria Kuchment, concertmaster
Sharan Leventhal
Mark Beaulieu
Craig Burket
Lisa Crockett
Clayton Hoener
Wilma Smith
Robert Riggs
Martha Edwards
James Orent
Judith Shapiro

**Viola**
Scott Woolweaver
Jonathan Bagg
Emily Bruell
David Allcott

**Cello**
Bruce Coppock
Karen Kaderavek
Ronald Lowry

**Contrabass**
Robert Caplin
Todd Seeber

## Chorus

Celia Bernens
Susan Byers
William Cutter
Mark Dapolito
Pamela Dellal
Peter Gibson
Rosalie Griesse
Carol Haber
John Holyoke
Brett Johnson
Thomas Jones
Martin Kelly
Sandra LaBarge-Neumann
Jeanne McCrorie
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## TOM HALL, *conductor*

Mr. Hall was appointed Music Director of the Baltimore Choral Arts Society in 1982. He also acts as Chorusmaster for the Baltimore Opera Company, and is the Director of Choral Activities at Goucher College. He is a graduate of Ithaca College, and the recipient of a master's degree from Boston University. From 1978 to 1982, he was assistant conductor, under Thomas Dunn, of the choral music program at Boston University. He has also held teaching appointments at the Longy School and the Brookline Music School, and served as director of the Concord Chorus. For many years, Mr. Hall was an active professional singer performing with Robert Shaw, Thomas Dunn, and many other notable conductors. In 1979, he received a conducting fellowship to the Aspen Music Festival.

Mr. Hall is deeply committed to performing works by American composers, and has consequently presented several world premieres and commissioned several new works. He has lectured and guest-conducted in Georgia, Maryland, Pennsylvania and New York, and was recently invited to conduct a seminar on performance practices for the American Choral Directors Association.

Boston audiences will have a second opportunity to enjoy a Handel & Haydn concert under Mr. Hall's leadership. On January 15 & 17 at Symphony Hall, Mr. Hall will lead the H&H orchestra in a program of works by Haydn, Britten and Mozart, which features the renowned pianist Christopher O'Riley.


**JANUARY 15 & 17**

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Thomas Dunn, Artistic Director

Christopher O'Riley
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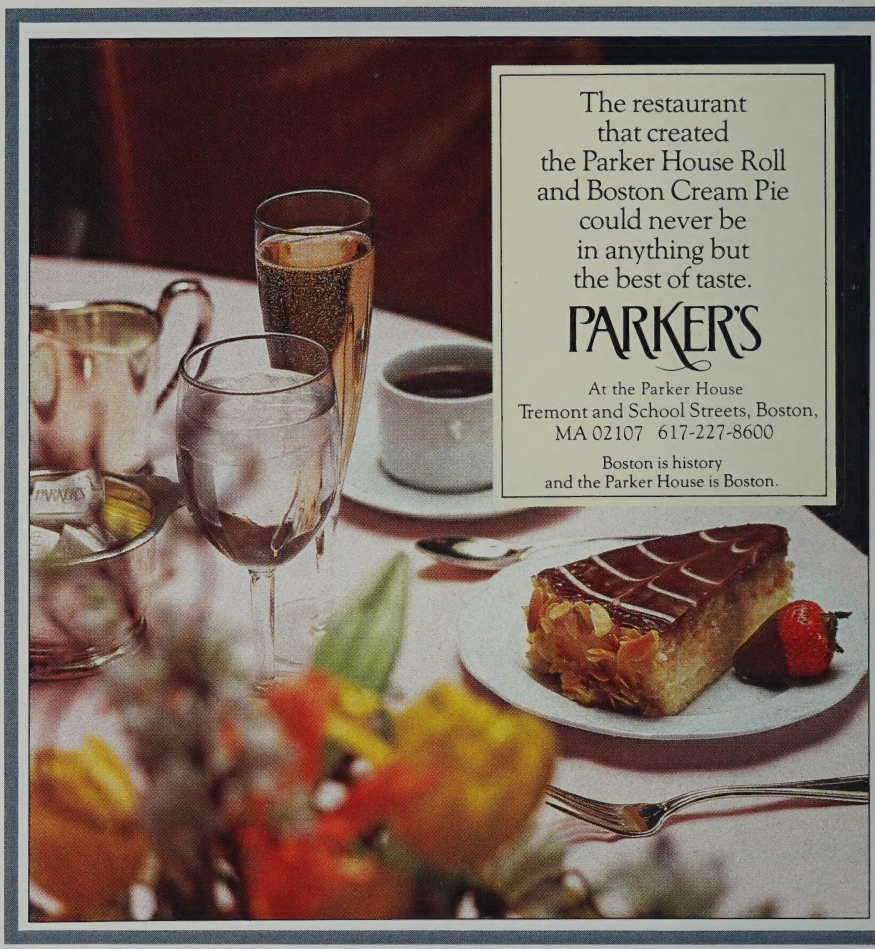
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